

# Men Make Houses; Women Make Homes

## Woman's Taste in Literature

The new woman is imbued with a morbid thirst for truth and knowledge, and seeks to arrive at what she considers sophistication, because she has an idea that she should be determinedly courageous about life and its silent points.

Unlike Plato, this new woman does not pause to ask as the Roman governor did: "What is truth?" She, generally, turns to literature to find the solution of her problem, and is usually unkindful that she should confine her choice to books in which the simple, great facts of life are accepted as incontrovertible.

Books in which hair-splitting questions of right and wrong are discussed, platonic love considered, and the trials and duties of the married state dwelt upon to the exclusion of other things, are usually written by abnormal people and addressed to the hunters after the decadent and sensational. They are as far as possible from a presentation of the practical and truthful side of life.

A brilliant type of advanced womanhood recently asked a friend at a reception why a famous woman novelist invariably selected her heroines from an immoral class. "Possibly because she desires popularity for her books and because good women are so uninteresting," was the answer. The sentiment expressed in it was a reflection of cynicism and cheap flippancy with which a woman's ideas are biased, when she exploits for sophistication what she has gotten second-hand from an unhealthy form of fiction, written for the very purpose of appeal to vulnerable natures, lacking in discernment and prone to misapprehension.

It is frequently from a lack of independence and from not doing their own thinking that women fail to draw the line in literature between the strong and purposeful and what is simply common and vulgar. In the case just quoted, one would have imagined that the first mentioned woman, who raised the question in regard to heroines, must necessarily have defined her position and contradicted her friend's assertion by pointing out that women with false and improper ideas were not necessarily interesting because of such ideas, and that an author might find her way to a place in popular estimation by a better method than by the introduction of meretricious standards and manners. Instead, not being brave enough to set up her opinion openly against an accepted literary authority, she fetched a sigh and answered meekly: "Well, maybe good women are dull, but I would rather be good than interesting at such a price." And there the matter ended.

As beauty in the eye of the beholder, so is the attractiveness of a book in the mind of the woman who reads it, and the choice rests with the individual person as to whether she shall like books that are genuine pictures of life, or those full of suggestions which serve their real purpose only in becoming a flip to nature's base from over indulgence in worldly gaieties, or from the cultivation of unnatural tastes and tendencies.

No women need regret the fact that she finds neither relish nor inclination for reading much of what is quoted as modern literature, for much of it is detestable, inconsequent and injurious. A woman is altogether justified in choosing out of it what seems to her pleasant and uplifting, and in putting aside what in it appears to be morbid and vulgar. For she should be as careful in her reading as in her conversation.

This is all the more important from the fact that no normally-minded or placed woman has unlimited time for reading. It has come to be a recognized fact that it is far better to be busy than to be intellectual. "Intellect among women," says a clever member of the asterhood, "has come to be a drug on the market, but the domestic virtues remain above par."

That a woman who altogether neglects reading is reprehensible, all are agreed, but knowledge of the plain, unvarnished facts of life generally come to a woman through experience and not through books. The wise woman is not the restless reader after knowledge, but she who learns how to clothe her bare facts with idealism, to evolve beauty from bareness, and substitute joy for renunciation.

New doctrines in literature seeking to change the manifest design of woman, or uproot the established foundations of moral order should be brushed aside by those of the sex who aspire to be not only companionable, but good and beautiful, blending with the natural and exquisite charm of their personality, constancy, patience and courage.

ALICE M. TYLER.

## Mrs. Wingfield Winner

Mrs. C. D. Wingfield, 497 West Franklin Street, is winner in contest on Woman's Page, ending April 10. The questions in that contest and her answers follow:

Question I. When does midsummer day fall? What mention does Shakespeare make of it, and in what way?

Question II. What saint's day is celebrated September 29, and what does Shakespeare have to say about it?

Question III. Who is the patron saint of shoemakers? In which of Shakespeare's plays does he refer to the saint's day? When does it occur? Give the quotation concerning it.

Question IV. Write the Shakespearean quotation concerning Halloween, and mention the date of the play in which it is found. What is the origin of Halloween universally called in America, and how is it observed?

Question V. In what play, by what name, and in what words does Shakespeare speak of November 27?

Question VI. What mention does he make of St. Martin's Day? When does this come? What period is known as St. Martin's summer?

Question VII. What old Christmas beliefs does Shakespeare voice, and in which of his plays?

Answers: I. Midsummer's day falls on June 24, and is referred to in act three, scene four of "Twelfth Night." In act four, scene one of "As You Like It," these lines occur:

"Leander: He would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for good youth, who went for to wash him in the Hellespont,

and being taken with the cramp was drowned."

II. St. Michael's Day is celebrated September 29, and the saint is mentioned by Shakespeare in act four, scene seven of "First King Henry VI," and in act and scene one of "The Merry Wives of Windsor," where he says why did you not lend it to Alice Short-Cake upon All-Hallowmas last, a fortnight afore Michaelmas?

III. St. Crispian is the patron saint of shoemakers. This saint's day, known as the Feast of Crispian, falls on October 25. The battle of Agincourt was fought on this day. Shakespeare refers to St. Crispian's Day as follows:

"King Henry V., act four, scene three: "This day is called the Feast of Crispian."

He that outlives this day and comes safe home

Will stand a tip-toe when this day is named,

And rouse him at the name of Crispian.

He that shall live this day and see old age

Will yearly on the vigil feast his neighbors,

And say to-morrow is St. Crispian."

IV. In "Two Gentlemen of Verona," act two, scene one, Speedwell accuses Valentine of "speaking pulling, like a beggar at Hallowmas."

November 1 is the date of Hallowmas, called Halloween in America, and celebrated by fortune telling with apples and nuts and other old-fashioned and merry games.

V. In "Richard III," act five, scene one, Shakespeare, through the lips of Buckingham, makes the following reference to All-Souls' Day, November 2: "Why, then All-Souls' Day is my body's doomsday."

This is the day, that in King Edward's time

I wish'd might fall on me, when I was found

False to his children or his wife's allies.

This is the day wherein I wished to fall

By the false faith of him I trusted most;

This, this All-Souls' Day to my fearful soul,

Is the determined respite of my wrongs:

That high All-Seer that I dailied with

Liath turned my feigned prayer on my head

And given in earnest what I begged in jest."

VI. The period between October 9

and November 11 is known as St. Martin's summer, and November 11 is known as St. Martin's Day, when the weather generally ends. Hence applied to an old man.

Shakespeare refers to it in part one, "Henry VI.," act one, scene two:

"Expect St. Martin's summer, halcyon days

Since I have entered into these wars."

Again in part two, "King Henry IV.," act two, scene two, are found these words:

"And how doth the Martie-mas, your master?"

VII. In act one, scene two of "Hamlet," Shakespeare voices the Christmas superstitions of his day in these words: "Some say that ever 'gainst that season

Wherein our Saviour's birth was celebrated,

The bird of dawn singing all night long.

And then they say, no spirit dares stir abroad;

The nights are wholesome; then no planets strike,

No fairy tales, nor witch hath power to charm,

No hallow'd and no gracious time the time."

Also in "King Henry VI.," part one, act one, scene one:

"In these holy fields,

Over whose acres walked those blessed

fourteen hundred years ago

were matted

For our advantage on the bitter cross."

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## In Fashion's Realm

Fashion hints from Vogue are alluring to the last degree. They point to the fact that a good many finely-plaited skirts with embroidered over-tunics will be worn. Dresses in two materials, with long skirts of soft satin or meteor, over which an embroidered panel of crepe de chine or chiffon falls, are shown.

Trains for evening dresses are cut in two points, square and all round. Silver necklaces, such as are worn by Swiss peasants over their black velvet bodices add effectiveness to the outfit of a smart woman. A desire for originality renders head-dresses, jewels and ornaments extravagant and unexpected. The predominating features in garnitures will be embroideries and soutache. Many fringes will be used, and for formal dinner gowns, a certain amount of passementerie.

**For Yokes and Sleeves.** A new effect for yoke and sleeves, worn with a dark gown, shows a cross between the dark tone of the gown and pure white, the latter making too marked a contrast. It is accomplished by using white lace, veiled by one layer of chiffon, matching the gown in color. The lace sleeves are tight-fitting, with a loose oversleeve of the chiffon. This is a great improvement over the old-fashioned chiton sleeves and yoke, which, as a rule, too frail and perishable. Then, too, from an economical standpoint, lace that is not very handsome may be thus utilized, partly concealed as it is by the chiffon.

**To Match Gown in Color.** It is especially for the evening that the slippers and stockings of the color of the gown are worn. Besides the slippers of cloth of gold and of silver which go with every delicately tinted gown, and which have replaced the patent leather slipper, now somewhat vulgar, the grande dame must have a pair of satin slippers to match each of her evening toilettes, with buckles of rhinestone, fine beads or dull gold, in motif with the gown, and with the Semilouis XV. heel. One atrocity that must positively be avoided is to wear shoes of a light shade with a dark toned gown.

**White and Colored Bustier.** Eugenie, in white and colors are the perfection of taste for dinner and dance gowns whose foundations are of matched tulle. An example in rose-colored tulle will give an idea of the effective beauty all these gowns possess. The foundation of a linceas skirt was of white satin. In front was a very wide tulle over-fall, from hip to hip, forming a wide panel. It was of rose-pink tulle embroidered in three parts, with three shades of pink bugles, the palest being almost white. The middle design was a polka-dot, with a heathery ground clouding. Around both panel sides ran a border of small grapes and other fruits in miniature. A pink tulle overslip-train, and had on the bottom broken parts of the same side front border, chained one to the other by small white pearls closely sewed on. The short bodice of satin was draped with plaited pink tulle on the bias, having both in front and in the back huge huge pointelles, from the leaves of which ran a number of pearl chains crossing the bare shoulders at the décolletage. An attractive creation this, and more beautiful when worn than words can describe.

**Different Colors.** One of the prettiest fashions of the present season is the use of linings of a different color from the costume. Not only are evening and dressy afternoon wraps lined with contrasting shades, and old blue with old gold, a pistache green with pale mauve, a deep plum with bright cerise, but tailored costumes of tussore and other silks have coat linings of a different color, like liberty satins lining cachemire and serge garments. The lining may not necessarily be lighter, often it is darker, and even black is used with effect on certain white or light toned outer wraps. This being especially striking when coat-tails are draped or folded over, looped or knotted in some of the more curious and interesting ways in vogue.

## The Round Robin and What It Says

The Saint Nicholas in its May number has a protest written by E. Barnes in behalf of the—

"Robin of the maple tree and robin of the hill,

Robin of the currant bush and robin by the mill,

Robin of the berry patch and robin up the lane,

Robin in the lilac top and robin in the grain,

Robin underneath the eaves and by the chimney stack,

Robin at the barnyard gate and o'er feeding rack,

Robin of the cowshed and robin of the pen,

Robin of the corn field and robin of the glen,

Robin of the brook, the lawn, the hedge, the silver birch and green,

The cedar grove, the ridge, the slope, the grape-vine and ravine."

All these robin folk have written and signed a petition in round robin form, making protest against the slayers of the nestlings which they, in good, old-fashioned decent ways, are trying to hatch and rear in order that their offspring may render industrious service to humanity by consuming such pests as flies, grubs, beetles, borers, mites, vicious worms and slugs.

For, say the robins, humanity would lead a different life if fields and gardens, fruit and trees were not spoiled by the things that crawl. So they beg that their cunning blue eggs be undisturbed in their nests, and that cats be given

an extra meal during nesting time, which is not long enough to wear upon the patience of any one. If the robins turn naturally to the cherry trees for a taste of fruit, they point out that they have well earned all they can eat by the protection they afford what has been planted and is growing in garden rows and fields.

So the human folk are entreated to be the real friends of the robin folk by co-operating with them in the safe and proper rearing of their fledglings. Human folk should go further and accord a cordial and genuine welcome to these trusty and cheery bird friends, who prefer through instinct and affection to build their habitations near dwelling-houses, in hedges or garden trees and shrubs.

## The New Contest

This contest, subject to usual conditions, ends May 8. Women everywhere are invited to take part in it.

I. What three May dates are of vital importance in United States history?

II. What republic celebrates its national anniversary on May 20?

III. Why is the second of May a national holiday in Spain?

IV. What ruler of England forbade dancing around the Maypole?

V. What English king's coming to the throne was celebrated by a mighty May-day pageant?

VI. How high was the Maypole for that pageant? What became of it?

VII. How did the Druids keep May Day? The Phoenicians and Egyptians?

## Heroines of the Violin

The women who have achieved greatness as violinists, says Everybody's Magazine for May, form a goodly, artistic company. It is not necessary to go back to the Milanola sisters. We will cherish remembrances of Camilla Urso and her brother manner; the finished style of Normand-Neruda, Maris Solod, the brilliant Anna Senkrah, Nettie Carpenter, Teresina Tua—who did not metamorphose into a "liddle fairy" when she visited us in 1887—Leonora Jackson, Dora Becker, Olive Mead and Maud Powell.

In Europe years ago I heard with astonishment Marcella Sembrich, who, after playing the E flat Polonaise of Chopin on the piano, picked up a violin and dashed off the Wieniawski Polonaise; these feats were followed by songs, one being Viardot-Garcia's arrangement of Chopin's D major Mazurka. Sembrich is a rare artist. But that a little Polish woman can handle with ease two instruments and sing like an angel besides, borders on the fantastic. Geraldine Morgan is an admirable violin artist who plays solo as well as quartet with equal authority.

Or Maud Powell, there is this to be said: She has fulfilled her early promise. She is a mature artist, one who will never be finished, because she will always study, always improve. A Joyce him pupil, she is nevertheless a pupil of Maud Powell, and her playing reveals breadth and musicianship, beauty of tone and phrasing.

## Questions Answered

Question.—Is there any well-defined and accepted reason for considering the horseshoe the emblem of good luck?

Answer.—Only tradition and legend which associates it with the goddesses Astoroth and Isis and later to Saint Dunstan, of England. In no case is there anything convincing or well authenticated.

Question.—Can you tell me how a "sandwich letter" is written? Who is going abroad should be written?

Answer.—Some time before the sailing date the one who is to assemble the "letter" should communicate with as many friends of the traveler as possible, giving the date of sailing and the duration of the voyage, and asking for contributions to the "letter." As each friend is usually glad to send more than one letter or card, it is not difficult to have quite a packet for each day. A good idea is to get three or four friends together and write a "sandwich letter" for one day. In this form of letter each sheet of the note paper is divided horizontally into three or four sections by light pencil dots. One person begins the letter at the top of the first page and writes down to the first dot, then skips two or three spaces and goes right on with the sentence broken by the dots, continuing in this way until the end of the paper is reached. A second friend now takes the second space and begins a letter, jumping two or three spaces whenever he reaches a dot. The others follow suit, and in this way the letter, while looking like the veriest hodgepodge, is in reality most interesting.

Question.—What are the signs for a person whose birthday falls in May?

Answer.—Taurus is the sign from April 20 to May 19, with Venus as the ruling planet. The gems are moss agate and emerald, the colors red and lemon-yellow. The sign of Gemini prevails from May 20 to June 16. The gems are beryl, aquamarine and all dark blue stones. The colors are red, blue and white.

Question.—I wish to entertain a few friends at an apple blossom luncheon. Can you furnish suggestions as to decorations and menu?

Answer.—For a table cover use thin boltingcloth over delicate pink satin, and for a centerpiece have a white and gold basket filled with apple blossoms and wreathed with ribbon grass and smilax. Over the table invert a white parasol profusely trimmed with apple blossoms. Put the souvenirs inside the parasol and let the ribbons attached to them droop over the edge. When the hostess rises each lady pulls the ribbon nearest her, and thus receives her souvenir. Butted pink cards are both pretty and appropriate. Use pink and white or gold and white china, and carry out the color idea in bonbons and ices. For a menu serve iced clams between crisp lettuce leaves tied with ribbon hangers. These are newer than the shells. The food bouillon, planked shad, potato balls, broiled spring chicken, creamed asparagus, chiffonade salad, cheese sticks, peach soufflé, strawberry ice, coffee roses, etc.

Hot dry toast, cut in diamond shaped pieces, should be served with the fish and finger rolls with the chicken.

## Hands Beautiful.

The hand that rocks the cradle rules the world, but it is in the pink-palmed, exquisitely shaped hand, with the carefully tinted nails, that our future lies.

The hand may bear hereditary characteristics, but as the mother holds the baby in her arms she may guide the growth of its hands to beauty. Just as every mother has pinched the little pink button-of-a-nose into its line of Roman straightness.

While playing with baby fingers she can pinch them gently into a formative development and keep the cuticle back from the little white moon at the root of each nail from the very first.

This little moon, if kept entirely uncovered and allowed to shine in all its silvery whiteness, gives the hand an appearance of keeness and strength.

In beginning to care for the cuticle at an early age it may be kept in its entirety and fineness of outline.

The nails of children shine naturally, but as the nails get old they grow dull and require the daily aid of a buffer.

There are many liquid polishes which readily polish the nails, but they are as a rule dry and irritate the cuticle; and the cuticle should be kept in a pliable, unbroken circle above the nail.

Cold cream or an ointment especially prepared for the purpose should be rubbed on the cuticle at night. This is quite necessary during cold weather or when one is exposed to a hot sun.

An orange stick dipped in peroxide of hydrogen will readily erase every evidence of cuticle clinging to a nail, at the same time helping to keep the little wound caused by a rough cuticle or hangnail.

After the nail is thoroughly cleansed with the peroxide, which is drying to the skin, the hands should be dipped immediately in warm water. This is soft, level and then the cuticle rubbed thoroughly with a cream.

A rose tint to the nail is as charming as the blush of a girl and gives the hand a finished delicacy.

## Quaint China.

The woman does not exist who has not at one time or another been fascinated in beautiful or unique china. The home-maker collects it until it amounts to a fad. The bachelor girl of to-day is never without her tea things. She either has them ready for use on a table or if she is more careful, they are kept in a cabinet or closet with a nearby table ready to spread at a moment's notice. There is a dainty delft china service on the market, bringing with it a custom from Holland. It is a set of blue and white, and the three pieces stand on a small delft waiter. There is a straight tall pitcher, the shape of our chocolate pot, and two tall cups with handles much the shape of our glass tumblers for iced tea. The outfit seems to necessitate the little Dutch maid with her quaint white bonnet and clompen.

The invalid has not been forgotten—and here is how she never may be; for her bedside table there is a china waiter made just large enough to hold the pitcher, the candlestick and the kind box. They are all the same match of dainty china, and so necessary yet so easy to forget. They seem almost to have been suggested by one who had been suggested in these small essentials. This waiter and its contents would be a welcome addition to the ordinary guest room.